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ART AND PROGRESS

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PROSPECTUS

VERY shortly after the American Federation of Arts was formed, in May, it became apparent, to those who had been entrusted with its direction, that, if the purposes of the organization were to be accomplished, it must have a medium of communication. By letter, or by circular, knowledge of notable accomplishment in the field of art could be spread, but not as well as through the pages of a magazine wherein written report might be accompanied with pictorial illustration. Though confronted by the overwhelming mass of current, periodical literature, and conscious that they would be embarking upon perilous seas, the representatives of the American Federation of Arts concluded that the only logical solution of the problem which lay before them was the publication of a monthly, illustrated magazine. To determine the style and character of the proposed periodical was

comparatively simple, as it was to fill a particular requirement, but to secure a name was difficult, indeed. Many were suggested, considered and discarded; some being insufficiently comprehensive, others lacking in significance. Only after a long and tireless quest was "Art and Progress" accepted as most nearly indicative of the purpose and character of the proposed publication.

Strange as it may seem, there are still men and women who are inclined to think that art is a token of decadent civilization; legislators, as Senator Newlands has declared, who regard it as a dangerous thing, conducive to extravagance in administration. The American Federation of Arts would testify to its belief that art is a token of progress—the badge of advanced civilization. "What human being was ever attracted by ugliness and squalor? What throngs ever crossed the sea to visit scenes of barren and wretched desolation, or to search for the commonplace and characterless? What nation has built up a foreign commerce by the manufacture of ill-favored wares?" asked Dr. Nicholas Murray Butler at a memorable dinner given some years ago by the American Institute of Architects. Art is not something aside from everyday life, it is a common heritage, and as William Morris has said, we would not have art for a few. As a people become more enlightened they lay greater emphasis upon beauty as an element. In this country, within the last few years, numerous village improvement societies have come into existence; great cities are now seeking orderly and artistic plans for development; buildings for business purposes are being made good in design as well as imposing. Today in America there is a great onward movement of which all must be conscious—we are marching to double-quick time—but whither? Within the next few years towns will be built, cities enlarged, waterways improved, roads constructed, monuments erected, which, if art is employed, will materially enrich the nation and its people.

It is not the intention of "Art and Progress" to trespass upon the territory already occupied by other magazines, but,

if possible, to make a place for itself. From month to month it will give a chronicle of accomplishment in the broad field of art indicative of development and thus diffuse the knowledge of work worthy of emulation. There will be short articles by authoritative writers on painting, sculpture, architecture, the arts and crafts, civic art, as related to everyday life. There will, as in the present issue, be reviews of current exhibitions, books and special articles, and other news features. Beginning in modest form it will hope in time to increase the number of its pages, and while primarily a magazine for laymen it will endeavor to invariably uphold a professional standard.

THE FEDERATION

PROBABLY the most sanguine of those who, last spring, issued the call to the convention at which the American Federation of Arts was formed, would have hesitated to predict for the proposed organization as warm a welcome, or as cordial support, as it has received. Within four months of the time of its formation forty-eight art societies, civic associations and the like had sought affiliation as chapters, and three hundred and nineteen persons—chiefly painters, sculptors, and architects—had become associate members. And this during the summer season when the majority of organizations are virtually disbanded and most persons are seeking recreation. Perhaps the most encouraging and significant feature of all, however, is the fact that response has come not from a limited section but from all parts of the country, as far west as California and as far south as Texas. In coming in touch with these various organizations and individuals a vast amount of activity has been disclosed and an amazing desire for betterment been manifested, which must be regarded both as encouraging and inspiring. The Federation of Women's Clubs, in membership 800,000 strong, is found to be making a concerted, and in some instances effectual, effort to secure the establishment of expert art commissions in every State; the American Civic Asso-

ciation is, among other things, waging a successful war on the billboard; the teachers' associations are giving conspicuous place on the programs of their conventions to the consideration of art as an educational factor; village improvement societies are holding garden competitions and giving heed to the design of lamp-posts, horse-troughs, trash-boxes; there is an evident inclination to seek expert advice; requests are being made for lecturers and lantern slides; traveling exhibitions are in demand. The object of the American Federation of Arts is to unite in closer fellowship all the workers in the field, and not only stimulate endeavor but prevent the duplication of effort, by serving as a "clearing house"—a "central office," through which information may be secured, experience exchanged, and an expression of concurrent opinion, influential in securing better legislation in matters pertaining to the fine arts, voiced. As such it would seem to have a broad field of usefulness.

WANTED: EXHIBITION GALLERIES

A CHANGE has come in museum management within the last few years, due in part to the pervading spirit of the time, but in large measure to the popularity and feasibility of loan and traveling exhibitions. No longer are permanent, unchanging exhibits interesting to the wide-awake public—the cry is perpetually for something new. This is leading certain museums to divide their possessions into exhibition and study series, placing on view those things which make direct appeal to the casual visitor, who simply is interested in what he or she may see, and reserving the mass of its material for the benefit of the student and seeker who would peer beneath the surface. Moreover, the permanent possessions are continually being supplemented by special exhibits, such, for example, as the Hudson-Fulton exhibition, made up chiefly of loans, or the Sorolla and Zuloaga exhibitions, which were collections brought from Spain by the Hispanic Society and then generously passed on to other mu-